

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number _____

Course Title _____

Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)

- Physical Science
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Do you intend to use graduate student instructors (TAs) in this course? Yes No

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes No

If yes, provide a brief explanation of what has changed:

Present Number of Units: _____ Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: _____ (hours)
- 2. Discussion Section: _____ (hours)
- 3. Labs: _____ (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week _____ **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- 1. General Review & Preparation: _____ (hours)
- 2. Reading _____ (hours)
- 3. Group Projects: _____ (hours)
- 4. Preparation for Quizzes & Exams: _____ (hours)
- 5. Information Literacy Exercises: _____ (hours)
- 6. Written Assignments: _____ (hours)
- 7. Research Activity: _____ (hours)

(B) TOTAL Out-of-class time per week _____ **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week _____ **(HOURS)**

Classics 99: Greek and Roman Women's Literature

Zachary P. Borst
 zborst@humnet.ucla.edu
 Spring 2020

Seminar: T 1-3:50 p.m., Dodd 248

Office Hours: R 1-3 p.m., Dodd 2



Course Overview

Despite the perception that almost all writing in antiquity was done by men, there remains an ancient corpus of diverse women writers from the 7th-century BCE on. This Pompeiian fresco from the 1st-century CE depicts an unnamed woman with her stylus and wax tablet as she contemplates what she will write next.

We will address two primary aims in this course. The first is to read the remains of ancient Greek and Roman women's writing and, in so doing, develop skills in critical reading and literary analysis. Apart from Sappho, these poets are often neglected in Classics courses as well as in women's literature courses. We will supplement readings of poetry with material and biographical evidence where possible as well as with modern scholarship on women in antiquity. From time to time, we may consider why these poets were adapted by later poets (e.g. by the Roman poet Ovid).

The second aim of this course is to think about "women's literature" as a category. Why, for example, did the ancients create a canon of nine female poets? How useful is it to compare these female poets to each other and/or to their male contemporaries? How do ancient Greek and Roman women disrupt or precede notions of canon (even the canon of "women's literature")? What does it mean for women to write and what are the preconditions of writing?

The problem of categorizing women's literature remains with us in the present. Fewer female authors are represented on Wikipedia than their male counterparts. Although the

majority of readers in the United States are women, female authors' work is often regarded as "chick lit," not as serious literature. To help us think about these questions of canon, category, and class, we will read different kinds of women's writing (i.e. from non-literary sources), such as inscriptions written by Pompeian prostitutes and letters written by women in Roman Egypt.

Required Texts

Virginia Woolf *A Room of One's Own* (\$8)

Anne Carson (trans.) *If Not, Winter: Fragments of Sappho* (\$14)

I.M. Plant *Women Writers of Ancient Greece and Rome: An Anthology* (\$15)

The readings can be found in Plant unless noted otherwise. Readings that are not from our assigned textbooks can be found on the CCLE website for this course. The readings of this course vary but average around 70 pages per week. Assignments are scheduled for weeks with a lighter reading load. All assignments are to be read for the date listed on the syllabus.

I have ordered these books to help keep the costs for the course low. Sportula (<https://thesportula.wordpress.com>) provides microgrants to support students in Classics courses.

N.B. The short biographical entries from the Byzantine encyclopedia *Suda* can be read online at: <http://www.stoa.org/sol/>

Course Objectives

1. To practice close reading and analysis of ancient Greek and Roman literature in translation.
2. To consider the expression of ancient women's experience in women's writing.
3. To read documentary evidence, such as papyri and graffiti, written by women.
4. To consider the historical, social, economic, and religious factors involved in women's writing in ancient Greece and Rome.
5. To reconsider the canon of both Women's Literature and Classics by reading the writings of marginalized women writers.
6. To read and analyze Greek and Roman visual material culture.
7. To read and analyze feminist literary theory and Classics scholarship.
8. To give a short oral presentation on an ancient poem and piece of secondary scholarship.
9. To practice the process of revision, drafting, and critiquing a piece of writing.
10. To write a 10-12 pp. research paper related to ancient Greek and Roman women's literature.

Assignments and Grade Breakdown

In order to achieve the course goals of critical reading and literary analysis, you will have several written assignments that will help train you in close reading and organize your thoughts for a final seminar paper. The assignments and in-class activities in this seminar are scaffolded in order to give you helpful feedback from for your revisions and to help you prepare for the final seminar paper due in finals week.

Assignment	% of Grade
Participation includes: coming to seminar with questions and ideas, completing the reading and assignments before each seminar, and participating in in-class workshops.	15%
The close reading assignment is a short paper due in week 4 (2 pp.) that focuses on a short poem or section of text in detail. To receive full points for this assignment, you should use the text to raise questions and make observations. Think of your text as “evidence” for a hypothesis that you have. Do not resort to summary. We will have an in-class workshop to practice this skill.	20%
The reflection paper is another short paper assignment, due in week 6 (2 pp.). You should think of this assignment as the first step towards your final seminar paper. To receive full points for this assignment, consider the repeated themes, words, and questions that you have noticed in the readings. This is an assignment that allows you to reflect on the readings, exploring your own thoughts and questions. Discuss which text(s) and questions you would like to write your longer research paper on and why.	20%
You will turn in partial rough drafts in week 8 (4-5 pp.). You will receive full points for this rough draft if you have an introductory paragraph and thesis as well as some body paragraphs that help to advance your argument. This assignment is meant to encourage you to begin the writing and revision process early. I will give my feedback on these rough drafts before your final seminar paper is due.	15%
The final seminar paper will be due in finals week (10-12 pp.). Your final paper will be graded both for style and content. In this assignment you should show that you have performed a thoughtful, close reading of your texts, you have read scholarship on your author(s), and that you have taken on board comments from writing workshops and your rough drafts. Your final seminar papers should consider the questions we have discussed in seminar.	30%

Course Schedule

Week 1 (3/31): Introduction

Syllabus, course aims

Reading: Virginia Woolf (1929) *A Room of One's Own* Parts 1-2; Diane Meier (2010) “Chick Lit? Women’s Literature? Why Not Just...Literature?” (CCLE)

Week 2 (4/7): Sappho and the Canon

Sappho (7-6 c. BCE)

Reading: Sappho fragments 1-78 (Carson); “Sappho” (*Suda* Σ107-108); Page du Bois “Fragmentary Introduction” from *Sappho is Burning* (CCLE); *A Room of One's Own* Parts 3-4 (Woolf)

Week 3 (4/14): Sappho and Her Afterlife

Reading: Sappho fragments 80-168c (Carson); Catullus 51 (CCLE); Ovid *Heroides* 15 (CCLE); H.D. “Fragment XXXVI”, “Fragment Forty”, “Fragment 41”, “The Wise Sappho” (CCLE); *A Room of One’s Own* Parts 5-6 (Woolf)

In-Class Activity: Close reading workshop (Sappho 1, 2, 16, 31)

Week 4 (4/21): Lyric and Poetic Biographies

Corinna, Myrtis, Telesilla, & Praxilla (6-5 c. BCE)

Reading: Corinna fragments 1-11 (Plant); Myrtis all fragments (Plant); Telesilla fragments 1-9 (Plant); Praxilla fragments 1-8 (Plant); “Korinna” (*Suda* K 2087-89); “Praxilla” (*Suda* II 2213; A 1073); “Telesilla” (*Suda* T 260); Sandra M. Gilbert & Susan Gubar (1980) selections from *The Madwoman in the Attic* (CCLE)

Assignment: Close reading assignment due (2 pp.)

Week 5 (4/28): Literary Precursors, or, Patriarchy and Literary History

Erinna, Hedyle, Anyte, Moero, & Nossis (4-3 c. BCE)

Reading: Erinna fragments 1-7 (Plant); Hedyle fragment 1; Anyte fragments 1-25 (Plant); Moero fragments 1-3 (Plant); Nossis fragments 1-12 (Plant); “Erinna” (*Suda* H 521; Λ 726); “Moero” (*Suda* M1464); Letitia Elizabeth Landon “Erinna” (CCLE); James Wright (1955) “Erinna to Sappho” (CCLE); Vernon Watkins (1956) “Erinna and the Waters” (CCLE); Gilbert & Gubar (1980) selections from *The Madwoman in the Attic* (CCLE)

In-Class Activity: How to choose a research topic

Week 6 (5/5): From Greece to Rome

Melinno, Cornelia, Hortensia, Sulpicia, & Sulpicia II (2 c. BCE-1 c. CE)

Reading: Melinno fragment 1 (Plant); Cornelia *Letter to Gaius Gracchus* (Plant); Hortensia *Speech to the Triumvirs* (Plant); Sulpicia I fragments 1-11 (Plant); Sulpicia II all fragments (Plant); “Cerinthus” (*Suda* K 1534); Amy Richlin (2014) “Sulpicia the Satirist” from *Arguments with Silence* (CCLE)

Assignment: Reflection paper due (2 pp.)

Week 7 (5/12): Writings on Stone (Inscriptions)

Caecilia Trebulla, Julia Balbilla, & Demo (1-2 c. CE)

Reading: Caecilia Trebulla poems 1-3 (Plant); Julia Balbilla poems 1-4 (Plant); Claudia Demo poem 1 (Plant); Praxiteles *AP* 16.162 (CCLE); Percy Bysshe Shelley (1818) “Ozymandias” (CCLE); Emma Lazarus (1883) “The New Colossus” (CCLE); Sylvia

Plath (1957) “The Colossus” (CCLE); Patricia A. Rosenmeyer (2018) “Sapphic Memnon” from *The Language of Ruins* (CCLE)

In-class Activity: How to research, introduction to library resources

Week 8 (5/19): Writings on Stone (Graffiti)

Pompeian prostitute graffiti, Lesbian graffiti, & Sulpicia Petale (1 c. CE)

Reading: Lesbian graffiti (CCLE); Sulpicia Petale epitaph (CCLE); Sarah Levin-Richardson (2013) “*Fututa Sum Hic*: Female Subjectivity and Agency in Pompeian Sexual Graffiti” (CCLE); Adrienne Rich (1980) “Compulsory Heterosexuality and Lesbian Existence” (CCLE)

Assignment: Rough drafts due (4-5 pp.)

In-Class Activity: Writing workshop

Week 9 (5/26): Intersections of Religion, Class, and Gender

Perpetua (3 c. CE); Hrotsvit (10 c. CE)

Reading: Perpetua *The Passion of Perpetua and Felicity* (Plant); *The Acts of Paul and Thecla* (2 c. CE) (CCLE); Hrotsvit (10 c. CE) *Pelagius* (CCLE); Barbara K. Gold (2011) “Gender Fluidity and Closure in Perpetua’s Prison Diary” (CCLE); Judith Bennett (2006) “The L-Word” from *History Matters* (CCLE)

Week 10 (6/2): What is Woman’s Writing?

Proba & Eudocia (4-5 c. CE)

Reading: Proba *Cento Vergilianus de laudibus Christi* (Plant); Eudocia *The Martyrdom of St. Cyprian & Homerocentones* (Plant); Xavière Gauthier [1974] (1980) “Is there such a thing as women’s writing?” (CCLE)

The final seminar paper for this course is due on Tuesday, June 9, by 5 p.m.

Rules and Regulations

Contact information: My office hours will be Thursdays 1-3 p.m. and also by appointment. My office is Dodd 2. Email: zborst@humnet.ucla.edu.

Expectations: Students are expected to have completed the reading assigned for each day before our class meeting and to bring the text to class. A significant portion of the grade is participation, so listen to your peers and speak up. Respectful and courteous discussion is encouraged. Short, informal in-class writing assignments also will make up a part of your participation grade.

The final seminar paper is due on Tuesday, June 9 by 5 p.m. The due date of the final paper is not negotiable.

The instructor reserves the right to assign reading quizzes as part of the participation grade if students appear to not do the reading.

Attendance, makeups, & late work:

- a) Although attendance is not officially a part of the grade breakdown, if you are absent, you will not receive any participation points for the days you miss after the first absence.
- b) If you will be away from campus for an official university activity or a religious holiday, you must contact me in advance with documentation explaining your absence.
- c) There will be no makeup examinations or extended deadlines for papers except in the case of a legitimate emergency.

All items on this syllabus are subject to change; the instructor will give written notice to all students of any changes.

Reading List

- Bennett, Judith M. 2006. *History Matters: Patriarchy and the Challenge of Feminism*. Philadelphia: University of Pennsylvania Press.
- duBois, Page. 1995. *Sappho is Burning*. Chicago: University of Chicago Press.
- Carson, Anne (trans.). 2002. *If Not, Winter: Fragments of Sappho*. New York: Knopf Doubleday Publishing Group.
- Doolittle, Hilda (= H.D.). [1916] 1982. *Notes on Thought and Vision and The Wise Sappho*. San Francisco: City Light Books.
- Gauthier, Xavière. [1974] 1980. "Is there such a thing as women's writing?" In *New French Feminisms: An Anthology*, ed. Elaine Marks and Isabelle de Courtivron: 161-64. Trans. Marilyn A. August. Amherst: University of Massachusetts Press.
- Gilbert, Sandra M. & Susan Gubar. *The Madwoman in the Attic*. New Haven: Yale University Press.
- Gold, Barbara K. 2011. "Gender Fluidity and Closure in Perpetua's Diary." *EuGeStA* 1: 237-51.
- Gutzwiller, Kathryn. 2004. "Gender and Inscribed Epigram: Herennia Procula and the Thespian Eros." *TAPA* 134.2: 383-418.
- Levin-Richardson, Sarah. 2013. "*Fututa sum hic*: Female Subjectivity and Agency in Pompeian Sexual Graffiti." *CJ* 108.3: 319-45.
- Meier, Diane. 2010. "Chick Lit? Women's Literature? Why Not Just...Literature?" *Huffington Post*.
- Plant, I.M. (trans.). 2004. *Women Writers of Ancient Greece and Rome: An Anthology*. Norman, OK: University of Oklahoma Press.
- Rich, Adrienne. 1980. "Compulsory Heterosexuality and Lesbian Existence." *Signs* 5.4: 631-60.
- Richlin, Amy. 2014. *Arguments with Silence: Writing the History of Roman Women*. Ann Arbor: University of Michigan Press.
- Rosenmeyer, Patricia A. 2018. *The Language of Ruins: Greek and Latin Inscriptions on the Memnon Colossus*. New York: Oxford University Press.
- Woolf, Virginia. [1929] 2005. *A Room of One's Own*. New York: Harcourt, Inc.



New Course Proposal

Classics 98T Greek and Roman Women's Literature

Course Number Classics 98T

Title Greek and Roman Women's Literature

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred. In this course students will read the remains of ancient Greek and Roman women's writing and, in so doing, develop skills in critical reading and literary analysis. Apart from Sappho, these poets are often neglected in Classics courses as well as in Women's Literature courses. We will supplement readings of poetry with material and biographical evidence where possible as well as with modern scholarship on women in antiquity. We will also consider how and why these poets were adapted by later poets.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [CLASSIC 98T Borst Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Zachary Borst) UID: 404688094

Professor Alex Purves is the faculty mentor for this course. UID: 703155076

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 19, 2019

Grading Structure Participation - 15%
Close Reading Assignment - 20%
Reflection Paper - 20%
Partial Rough Drafts - 15%
Final Seminar Paper - 30%

Effective Date Spring 2020

Discontinue Date Summer 1 2020

Instructor Name: Zachary Borst Title: Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Classics

Contact Name: E-mail:

ROUTING STATUS

Role: L&S FEC Coordinator - Ries, Mary (mries@college.ucla.edu) - 61225

Status: Pending Action

Role: CUTF Coordinator - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Approved on 8/14/2019 1:36:23 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Submitted on 8/12/2019 12:37:01 PM

Comments: Initiated a New Course Proposal

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